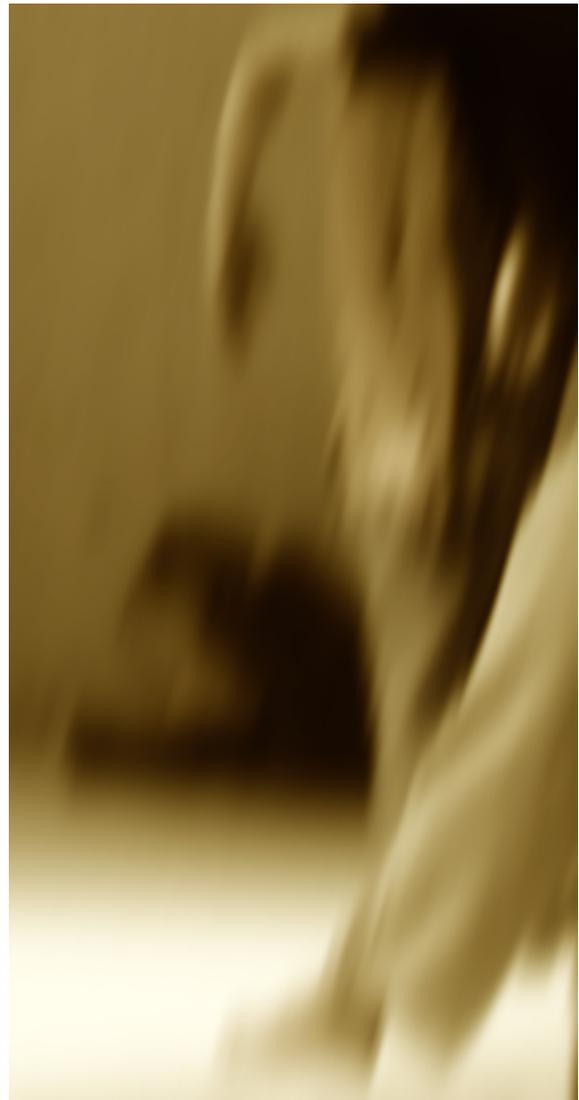


Artistic Doctorates in Europe **RESEARCHING (IN/AS) MOTION**

**Research intensives for artistic
researchers and doctoral candidates
in dance and body based
performance**

**Chichester
Practice
Week**

June 25-29, 2018



Hosted by the University of Chichester

Researching (in/as) Motion ADiE Chichester Practice Week*

June 25-29, 2018

Hosted by the University of Chichester, Bishop Otter Campus.

What are the feedback processes that might best support and/or propel our personal research practices? How do we create the contexts/cohorts/conditions needed in order to contribute critically to the research practices of our peers, colleagues and fellow artists? How are we working to articulate, materialize and communicate our artistic research to the broader dance community, to other institutions, other fields, fellow artists and audiences?

The week will consist of exchanges, conversations, working groups, and presentations, inviting the participating artists and researchers to share concerns, test practices and to think, talk, move and question together.

Welcome to Chichester!



MONDAY JUNE 25

Skein, an installation containing documentation of Ashleigh Bowmott's practice as research in Performance PhD. The work will be open Monday until Wednesday in the Dark Studio, ArtOne Building. (Ashleigh will be speaking about her practice presentation choices for her final examination on Wednesday in the *Long Table Discussion*).

11:00-13:00 Meeting, Registration, sign up for working groups, Lunch **provided** (Reception area, Dance Building)

13:00-14:00 welcome and introductions, introduction to the week (Dance Studio 1)

14:00-15:30 Research Presentation: '*Creative Articulations Process – Embodied Awareness and Creative Languaging*', Prof. Jane Bacon and Prof. Vida Midgelow (Dance Studio 2)

15:30-15:45 comfort break

15:45-17:00 *Creative Articulations Process (cont'd)*: Developing feedback skills and sharing protocols, Prof. Jane Bacon (University of Chichester) and Prof. Vida Midgelow (Middlesex University) (Dance Studio 2)

17:00-17:30 tea/coffee break (Reception Area, Dance Department)

17:30-18:30 Practice Research Session: '*Translating Site-based encounters, recording and reflecting through Practice-led Research*', Dr. Vicky Hunter (University of Chichester) and Dr. Leslie Satin (New York University). *Meet outside the Dance Department in the quad area.*

Twilight 19:30-20:45 Claire French's PaR examination for upgrade (open to the public) A live exposition of a group process. *Social and Artistic Interminglings: Choreographic Process as a Shared Practice*. (Claire will be speaking about her choice of performance format for this viva on Wednesday in the *Long Table Discussion*) DS1

TUESDAY JUNE 26

9:00-10:00 studios open for individual morning practices (DS1,2,3 & 4)

10:00-12:30 Practice Research Session (lecture and workshop): '*Thing'ness and Object Oriented Ontology*', Dr. Bob Whalley (University of Plymouth) and Dr. Lee Miller (University of Plymouth) (DS2)

12:30-14:00 Lunch (Dance Reception area) including performance by Virginia Farman '*Dances on Street Corners*' (PaR PhD performance for examination, open to

the public, Virginia will be speaking about her choice of performance format for her upgrade viva on Wednesday in the *Long Table Discussion*) (congregate outside the Dance Department facing the quad area)

14:00-17:00 Working groups (DS1,2, 3 & 4)

17:00-17:30 tea/coffee break

17.30-18.30 Reflection Session - all together – *working and reflecting* (DS2)

Twilight 19.30-21.00 MA performances (DS1).

WEDNESDAY JUNE 27

9:00-10:00 studios open for individual use DS1,2, 3 & 4)

10:00-12:00 Research Practice Session: '*Posthuman entanglements: practicing an ethics of care in body based research*', Prof. Norah Zuniga-Shaw (Ohio State University) and Prof Vida Midgelow (Middlesex University) (DS2)

12:00-13:00 Lunch (Dance Reception Area)

13:00-14.30 working groups (DS 2, 3 & 4)

14.30-15.00 Tea/coffee break (Dance Reception Area)

15:00-17:30 *Artistic Research: What's in it for the Funders and Promoters?* Long Table Discussion with artists, funders, promoters and open to the public (hosts Paul Russ Dance4; Jane Bacon, University of Chichester and Vida Midgelow, Middlesex University) (DS1)

17:30-18:30 **Buffet** (provided)

18:45-20:00 Performance Lecture followed by Discussion: '*Dancing Age(ing): Performing Ambiguity*,' Susanne Martin, PhD (The Showroom)

THURSDAY JUNE 28

8.30-10.30 studios open for individual morning practices and working groups (DS 2,3 & 4)

10:30-12:00 *Artistic Research: What's in it for Intercultural Practices and Contexts, Dancing with an Other*, Prof. Chris Bannerman (Middlesex University), open to public (DS1)

12:00-13.30 Lunch (Dance Reception area) not provided

13:30-16:00 Research Dialogue: *Habits of attention*: conversation between Marisa Zanotti and Simon Ellis as they consider documentation in relation to different audiences (DS2 & 3)

16:00-16.30 tea/coffee break (Dance Reception Area)

16:30-17:30 Research Practice: *Habits of attention* (cont'd), workshop exploring more ideas about attention, observation, noticing, recording, Dr. Marisa Zanotti (University of Chichester) and Dr. Simon Ellis (Coventry University) (DS2 &3)

17:30-18:00 all together – working group progress (DS2)

Twilight: Free evening

FRIDAY JUNE 29

8.30-9.30 studios open for individual morning practices (DS1,2,3 &4)

9.30-10.30 Working groups summary report finalised (DS1,2,3&4)

10.30-12:00 Reflections and sharing from working groups – what have we learned, what do we take forward (DS1)

12.00-13.30 Lunch (Dance Reception Area) **provided**

*Please note the schedule is subject to change.

Bios

Jane Bacon is Professor of Dance and Somatics at the University of Chichester, a Focusing Trainer, Jungian Analyst and Teacher of the Discipline of Authentic Movement. She is Co-Director of the Choreographic Lab and *Choreographic Practices journal*. Her creative research is installation based and focuses on spoken and moving creative articulations of present embodied awareness for performer and public. Her recent performance works (with Vida Midgelow) includes *scratch* (2016) and *script* (2014). Publications include: 'Informed by the goddess: Explicating a processual methodology', *Dance, Movement & Spiritualities*, 4:1, pp. 41–55, Bristol: Intellect. 2017; 'Authentic Movement: a field of practices' Introduction to guest edited special issue of *journal of Dance and Somatic Practices*, vol 7.2, 2015, pp.205-216; 'Authentic Movement as wellbeing practice', in *Dance and Movement for Wellbeing*. (eds. Karkou,V., Oliver, S.and Lycouris,S.), Oxford:Oxford University Press, 2017, pp.149-164; Creative Articulations Process, (with Midgelow, V.). In *Articulations, Choreographic Practices* special issue, Vol 5.1, pp.7-31, Bristol:Intellect. 2014.

Chris Bannerman is Professor of Dance at Middlesex University, founded the Centre for Research into the Performing Arts (ResCen) at Middlesex and co-edited *Navigating the Unknown: The creative process in contemporary performing arts* (London: MU Press/ResCen Publications, 2006) and wrote 'Proximity, Wisdom and Creativity' in *Creativity and Wisdom in Education*, eds A. Craft, G. Claxton, H. Gardner (California: Corwin Press, 2007). He is Visiting Professor at Beijing Dance Academy and a performer in the Elixir Ensemble, Sadler's Wells Theatre.

Simon Ellis is a choreographer, dancer and film-maker interested in practices and ideas to do with (not necessarily at the same time) power, responsibility, memory, dialogue and screens. He is Senior Research Fellow at the Centre for Dance Research (Coventry University) and his research includes understanding ways of knowing through writing, choreography and film, and in supporting the development of practice-as-research (see practiceasresearchblog.wordpress.com). His most recent publication is Some Things about Dance (<https://leanpub.com/somethingsaboutdance>).

Vicky Hunter is a Practitioner-Researcher and Reader in Site-Dance and Choreography at the University Chichester. Her practice-based research explores site-specific dance and the body-self's entangled engagements with space and place through considerations of the dancer's corporeal, spatial and kinetic engagement with lived environments. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. A forthcoming co-authored book *(Re) Positioning Site-Dance* (, Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) explores regionally based site-dance practice in relation to global socio-economic, political and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography,

neoliberalism and New Materialist discourses. Publications include 'Situated Knowledge: Transmissions of Practice and Parasitic Endeavours', *RUUKKU Studies in Artistic Research*, no.8, Spring 2018; *Moving Sites: Investigating Site-Specific Dance Performance* (ed.) (2015) London: Routledge; 'Dancing-Worlding the Beach' in Berberich, C. et. al, *Affective Landscapes* (2015) Farnham: Ashgate Press; 'Moving Sites: Transformation and Re-location in Site Specific Dance Performance.' *Contemporary Theatre Review*, July 2012, special edition on Mobility.

Vida Midgelow is Professor in Choreographic Practices at Middlesex University (UK) Vida is an artist scholar who works on PaR methodologies, improvisation and articulation processes. Her practice includes work through somatically informed improvisation, performative lecture formats and installation/experiential performance/video works. She is currently editing the *Oxford Handbook on Dance in Improvisation* and is the principal researcher for the *Artistic Doctorates in Europe* project (EU funded). With Prof Jane Bacon, Midgelow co-edits the hybrid peer-reviewed journal, *Choreographic Practices* and co-directs the *Choreographic Lab* www.choreographiclab.com.

Lee Miller is a maker of installations, Associate Professor of Theatre and Performance at Plymouth University and a registered yoga teacher. He and his collaborative partner, Joanne 'Bob' Whalley, completed the first joint practice-as-research PhD to be undertaken within a UK arts discipline in 2004. As part of that project they began to reflect upon the process of creative collaboration and knowledge production by drawing on the 'two-fold thinking' of Deleuze and Guattari. These processes remain central to their ongoing work together. He and Whalley have published widely in books including Kershaw and Nicholson Eds. *Research Methods in Theatre and Performance* (2011) and journals including *Performance Research* and *Research in Drama Education*. Their most recent publication is *Between Us Audiences, Affect and the In-Between*, London:Palgrave, 2016.

Leslie Satin teaches at the Gallatin School of New York University. She has taught, as faculty or guest artist, at Bard College, Fordham University/Alvin Ailey American Dance Center, State University of New York/Empire State College, University of Chichester (U.K.), and at dance and performance centers. Her performance texts, essays, and reviews appear in many journals and anthologies, including *Women & Performance: A Journal of Feminist Theory*, *Dance Research Journal*, *Performing Arts Journal*, *Theatre Journal*, *Movement Research*, *Performance Journal*, *Dancing Times*, *Gesto* (Brazil); and *Reinventing Dance in the 1960s: Everything Was Possible* (edited by Sally Banes) and *Moving Words: Dance Criticism in Transition* (edited by Gay Morris). Satin co-edited (with Judith Jerome) *Performing Autobiography*, a special issue of *Women & Performance*. Satin's choreography has been presented in numerous NYC venues, as well as elsewhere in the U.S., Europe, and South America. Satin completed a Ph.D. in Performance Studies at NYU.

Joanne ‘Bob’ Whalley is a maker of installations, Senior Lecturer at Plymouth University and licensed acupuncturist. She and her collaborative partner, Lee Miller, completed the first joint practice-as-research PhD to be undertaken within a UK arts discipline in 2004. As part of that project they began to reflect upon the process of creative collaboration and knowledge production by drawing on the ‘two-fold thinking’ of Deleuze and Guattari. These processes remain central to their ongoing work together. She and Miller have published widely in books including Kershaw and Nicholson Eds. *Research Methods in Theatre and Performance* (2011) and journals including *Performance Research* and *Research in Drama Education*. Their most recent publication is *Between Us Audiences, Affect and the In-Between*, London:Palgrave, 2016.

Marisa Zanotti is an award winning filmmaker who has been exploring ideas around bodies, screens and perception through analogue and digital technologies since the 1990s in different kinds of projects. Her work is informed by her background in performance, choreography, theatre and installation practices. Her doctoral research argued for screendance adaptation as a way of revealing unique thinking by choreographers. Recent projects include, *The Pan’s People Papers* (2016) a transmedia project with choreographer Lea Anderson, *We are all made of stars*, (2017) a 360° film and *Entangled* (2018) a large scale silent film made for screening with composer Matthew Whiteside’s string quartet, commissioned by the Institute of Physics in Ireland. She is a Reader in Choreography and Digital Technologies at University of Chichester.

Norah Zuniga-Shaw is an artist and creative director best known for her award-winning digital projects and collaborations with animator Maria Palazzi and choreographer William Forsythe for *Synchronous Objects* and Thomas Hauert and Bebe Miller for *Motion Bank*. Her most recent projects address humane technology, climate change and broader issues of livability in the 21st century. Professor and Director for Dance and Technology at Ohio State University, Shaw teaches intermedia, interdisciplinary research and improvisation.

www.artisticdoctorates.com

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Erasmus+